



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE PICTURES OF PROF. E. D. COPE IN THIS NUMBER.

The picture which occupies the frontispiece of this number was painted by Mr. George W. Pettit of Philadelphia as a labor of love, and the study of the head of a remarkable man. Without at all compromising its accuracy as a portrait, Mr. Pettit has succeeded in imparting to it a great deal of the intellectual force which was familiar to all those who knew Prof. Cope intimately. As a representation of the man it illustrates the advantage which a faithful painting has over a photograph. The latter is an accurate reproduction of the object as it was at a given minute. All appearances have equal value during this short time; the accidental and transitory as well as the permanent and characteristic. Indeed some of the latter may and usually are masked by the former and possess less than their true significance in the resulting image. On the other hand the portrait by an artist is a composite of a great number of pictures preserved in his memory, in which the salient characteristics survive and the transient and adventitious expressions disappear.

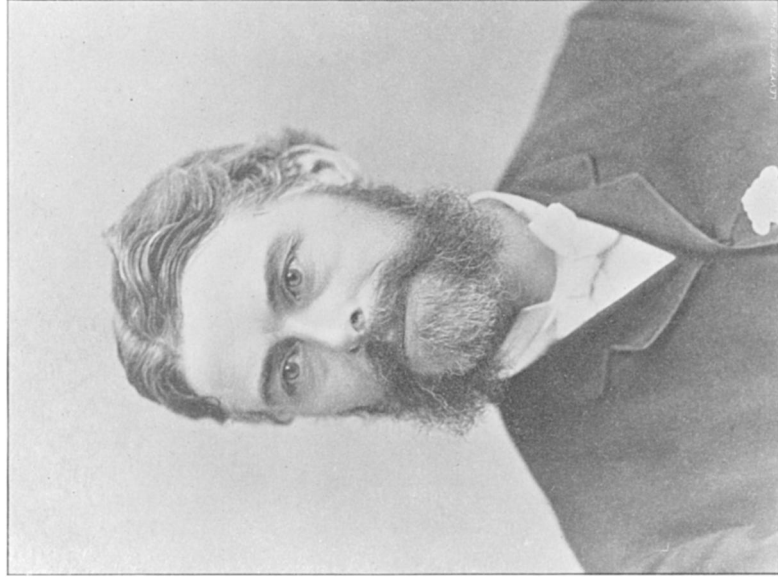
This is well illustrated by the present portrait which was begun ten years ago or more, and has been so gradually evolved that it may be said to embody the essence of the original's aspect during that period. The beard is shown as it was worn during the greater part of the subject's life, and as most of his friends will remember it. During the last two years he had dispensed with it entirely as is manifest from the picture which has accompanied the greater number of the sketches of his life in newspapers and journals. This picture while pleasing in its expression, enforces what has been said of the advantage which a portrait study by an artist has over even the most agreeable photograph. The intellectual expression implying alertness and activity which is so manifest in the painting (as it was in the face of Prof. Cope himself) is in this photograph subordinated to a general expression of content and repose of all the faculties. The painting has been purchased for the American Philosophical Society, and will be added to those of the distinguished men which adorn its halls.

It should be added in justice to Mr. Pettit, that since the photograph was taken from which our illustration was made, he has improved his original work very notably, thanks to the suggestions of the relatives and personal friends who have viewed the painting, and to the inspiration due to his realizing the importance of his task. The late Russell Smith has also painted a portrait of Professor Cope which it is understood has been presented to the Academy of Natural Sciences.

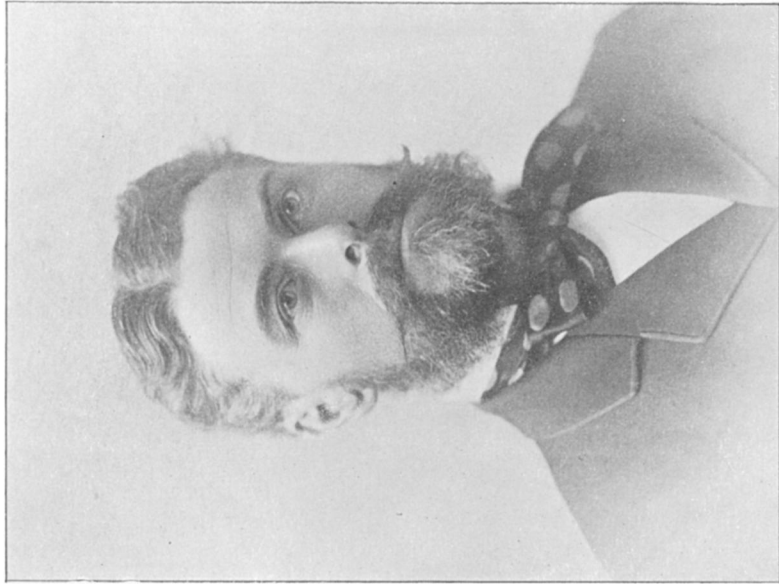
The picture which follows is of a plaster bust of Prof. Cope by Mr. Eugène Castello of Philadelphia. It is naturally difficult to do justice to a statue in a half tone print, but it is easy to recognize in this work also the superior result which is obtained when a faithful artist interprets nature for the public. The expression, like that in the painting, is dignified and



1879



1884



1887



1892

thoughtful. Professor Cope gave five sittings for this bust from Nov., 1896 till January, 1897; and as Mr. Castello says "he assisted in the work of modelling by carefully indicating to me what he considered the characteristic points of his head from the position of an anatomist."

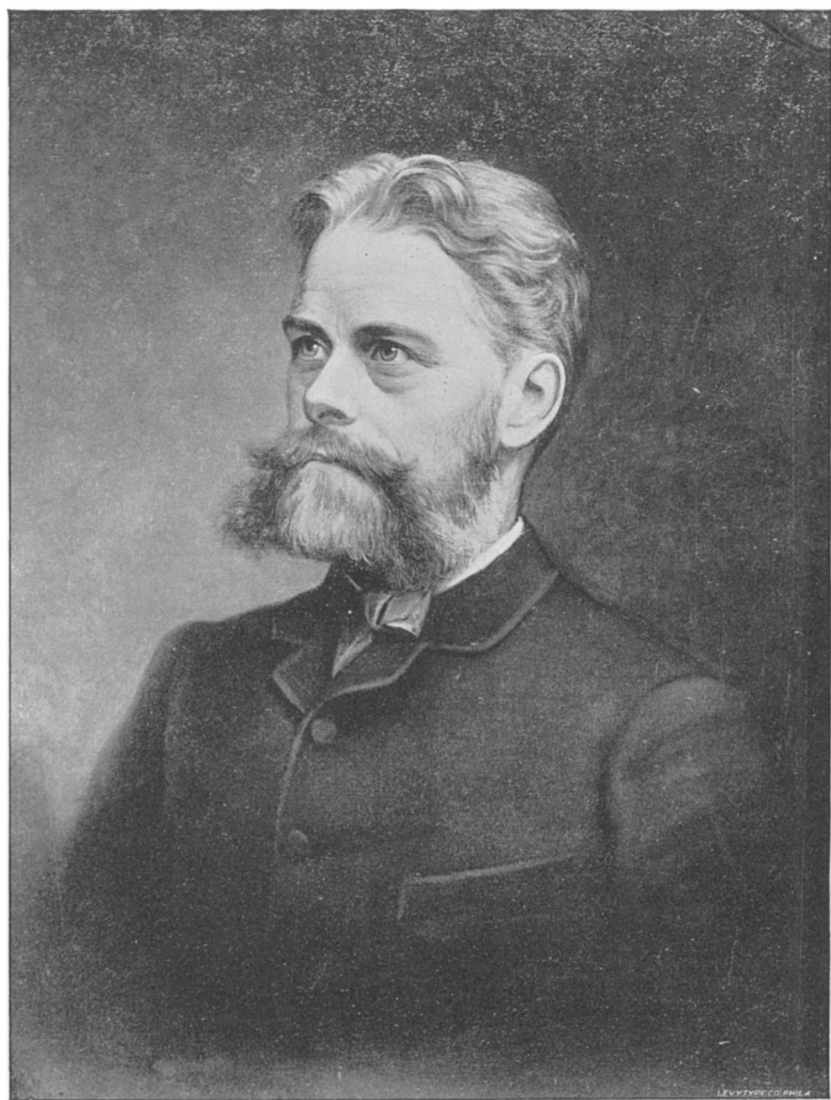
Like Mr. Pettit, Mr. Castello undertook this work "as a study artistically and personally," and found "opportunities of making himself familiar with the expressions of that unique face which have been valuable indeed."

The likenesses of Professor Edward D. Cope on the succeeding pages represent him at various times and probably in various moods during the last eighteen years. They are from photographs taken in the years indicated under the pictures; the earliest (1879) by Shew of San Francisco; those of 1884 and 1892 by W. Curtis Taylor; and that of 1889 by Scholl, both of Philadelphia.

These photographs are not all equally successful as pictures, but they represent the gradual change which has been taking place during the last period of his useful life in the vital force of one of the most persistent workers for science, and in this respect they will be of interest to those who know their subject only by name.

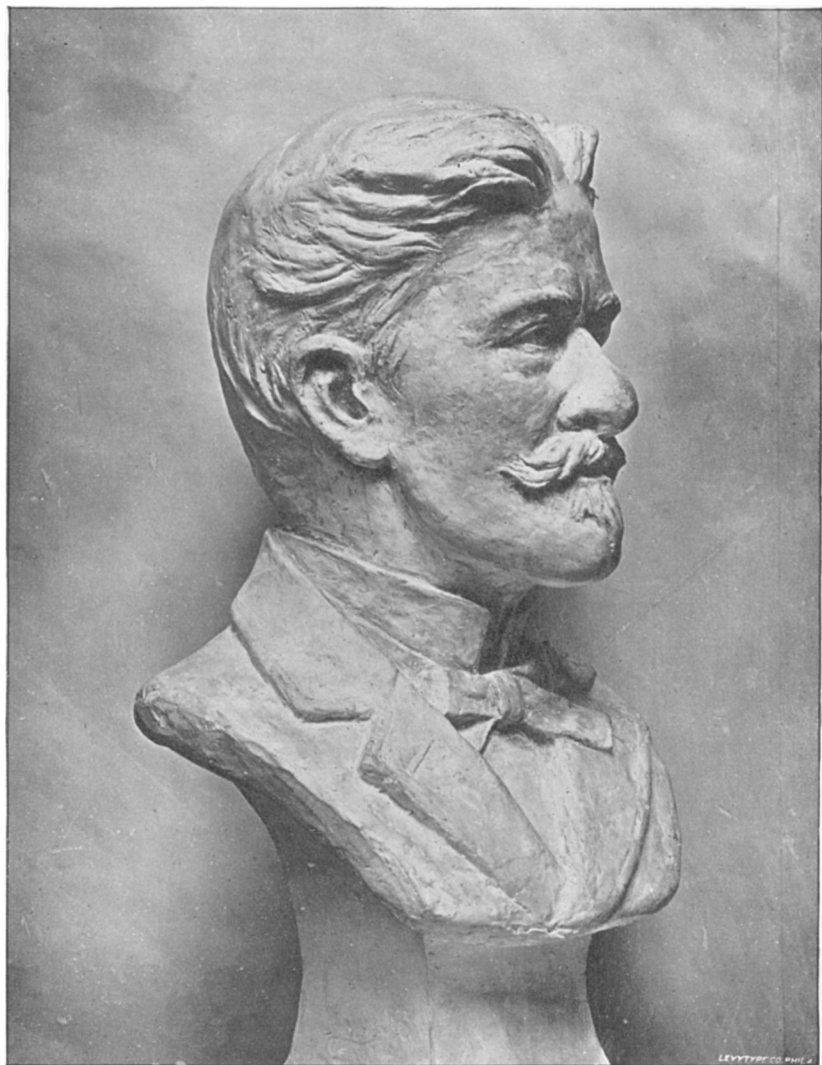
If it be asked why so many representations of Professor Cope are given in this, the first number of his journal issued since his death, the answer is that his temporary successor desires to make this, in so far as it is possible, a memorial number. But inasmuch as it would not be possible in so short a time to present a history worthy of the man and his work, only the superficial parts of such a history to wit: his appearance and the emotions which his death have inspired are here attempted. A proper necrological memoir of such a man cannot be prepared in haste, and should require the same painstaking care which its object bestowed on his investigations, for there is a useful lesson to learn from such a work, although one might judge from a remark which Professor Cope made to the writer a few days before his death that he was indifferent on the subject of a proper history of his life.

Being reminded of a promise he had made to the speaker many years ago to prepare a full autobiography, or notes from which a detailed account of his life could be written, he replied that he had published in a certain journal all that could be needed on the subject. A reference to the indicated publication resulted in finding four or five lines chiefly taken up with the statements of his birth, parentage and marriage. Fortunately for those of us who are proud of the achievements of the scientific man of the United States, the records of his career form part of his country's history. They are therefore carefully preserved and may be consulted by those whose interest or duty it is to use them.—P. F.



Edward D. Cope

*From an oil painting by George W. Pettit, of Philadelphia in possession of the
American Philosophical Society.*



PLASTER BUST OF EDWARD D. COPE.

By Eugène Castello, of Philadelphia.